

# PROGRAMME

## CONCOURS DE RECRUTEMENT TÉNOR 2

LUNDI 10 NOVEMBRE 2025

ANGERS  
NANTES  
OPÉRA  
[www.angers-nantes-opera.com](http://www.angers-nantes-opera.com)

### 1<sup>er</sup> tour :

*Air Imposé :*

**Verdi, La Traviata, air d'Alfredo : Lunge da lei...De'miei bollenti spiriti**

&

Deux airs choisis par le candidat, **dont un en français.**

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### 2<sup>ème</sup> tour :

*Extraits de chœur imposés :*

**Rossini, Petite Messe Solennelle**

Cum Sancto Spiritu

**Verdi, Requiem:**

Libera me , Domine

**Un déchiffrage accompagné au piano, communiqué 10 minutes avant l'épreuve.**

**Grande Vocalise de Rossini**



# ATTO SECONDO

## CASA DI CAMPAGNA PRESSO PARIGI

Salotto terreno. Nel fondo, in faccia agli spettatori, è un camino, sopra il quale uno specchio ed un orologio, fra due porte chiuse da cristalli che mettono ad un giardino. Al primo panno due altre porte, una di fronte all'altra. - Sedie, tavolini, qualche libro, l'occorrente per iscrivere.

## SCENA ED ARIA

ALFREDO

Alfredo entra in costume da caccia.

$\text{♩} = 132$   
*ALL.<sup>o</sup> VIVACE*

First system of piano accompaniment. It features a treble and bass clef. The treble clef has a melodic line with eighth and sixteenth notes, while the bass clef has a rhythmic accompaniment of eighth notes. A dynamic marking of *p* is present.

Second system of piano accompaniment, continuing the melodic and rhythmic patterns from the first system.

Third system of piano accompaniment, continuing the melodic and rhythmic patterns from the first system.

ALFREDO

*REC.<sup>vo</sup>*

Voice and piano accompaniment for the aria. The voice part is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics "Lun-ge da" are written under the voice line. A dynamic marking of *f* is present in the piano part. A second *REC.<sup>vo</sup>* marking is at the end of the system.

(deponè il fucile)

A

le\_i per me non v'ha di\_letto!.. Vola\_ron già tre

*a tempo*

A

lu\_ne dacchè la mia Vio\_letta a\_gi per me la\_sciò, dovizie, a\_mori e le pompose

*p*

A

feste, ov'agli omaggi avvezza,vedea schiavo cia\_scutun di sua bel\_lezza... Ed or con.

*ANDANTE*

*ANDANTE*

A

\_tenta in questi ameni luoghi tutto scorda per me... Qui presso a lei io rina\_scermi

*Adagio*

*Adagio*

A

sento, e dal soffio d'amor rigene - ra.to scordo ne' gaudi suo\_i tut - to il pas.

*ANDANTE* ♩ = 60

A *ff* - sa - - - to.

*ANDANTE* ♩ = 60

*pp*

A *p* De' miei bollen - ti spi - ri - ti il gio - vani - le ar -

A - do - re el - la temprò col pla - ci - do sor -

*stent.* *PPP* - riso dell'amor, del - l'a - mor!.. Dal di che disse:

*stent.*

A

vi - vere io vo - glio, io voglio ate fe - del,

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 7/8 time signature. It contains a melodic phrase with a slur and an accent (>) over the final note. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

A

del - l'u - niver - so imme - mo - re io vi - - vo, io vi - vo

The second system continues the vocal line and piano accompaniment. The vocal line has a slur and an accent (>) over the final note. The piano accompaniment maintains the same rhythmic pattern as the first system.

A

*ppp*  
qua - si, io vivo qua - si in ciel. Dal di che disse: vi - vere io voglio ate fe -

*pp*

The third system begins with a vocal line marked *ppp* (pianissimo) and a piano accompaniment marked *pp* (pianissimo). The vocal line has a slur and an accent (>) over the final note. The piano accompaniment continues with the same rhythmic pattern.

A

- del, sì, sì, del - l'u - niver - so imme - mo - re io

The fourth system continues the vocal line and piano accompaniment. The vocal line has a slur and an accent (>) over the final note. The piano accompaniment maintains the same rhythmic pattern.

*ff* *ppp* *morendo*

A *vi - - vo, vi - vo qua - si, io vivo qua - si in ciel, io*

*dolcissimo*

A *vi - - - vo in ciel, dell'u - - - niverso immemore*

*dim.* *dolcissimo*

A *io vivo quasi in ciel,....ah si, io vivo quasi in cielo, io vivo quasi in ciel.*

*ALLEGRO*  $\text{♩} = 80$

A *ALLEGRO*  $\text{♩} = 80$

*p*



- - - - - men A - - - - -

Glo-ri-a De-i Pa-tris A - - - - - men ..... A - - - - -

- - - - - men A - - - - -

- - - - - men A - - - - -

Cum Sancto Spi-ri-tu in Glo-ri-a De-i

①

①

Detailed description: This page of a musical score for tenor and piano. It features two systems of vocal lines and piano accompaniment. The first system contains the lyrics '- - - - - men A - - - - -' and 'Glo-ri-a De-i Pa-tris A - - - - - men ..... A - - - - -'. The second system contains '- - - - - men A - - - - -', '- - - - - men A - - - - -', and 'Cum Sancto Spi-ri-tu in Glo-ri-a De-i'. The piano accompaniment consists of two staves (treble and bass clef) with various chords and melodic lines. There are two first endings marked with circled '1' symbols. The score is written in a key signature of one flat (B-flat) and a common time signature (C).

Three vocal staves with lyrics: - men A - - - - - men A - - - - - Pa - tris A - - - - - men ..... A - - - - -

Piano accompaniment for the first system, featuring a treble and bass clef with circled '3' indicating a triplet.

Four vocal staves with lyrics: - men A - - - - -

Piano accompaniment for the second system, featuring a treble and bass clef with circled '3' indicating a triplet. Lyrics below: Cum Sanc-to Spi-ri-tu in Glo-ri-a De-i Pa-tris A - -

men A - - -  
men  
men A - men .....  
men ..... A - - - men

(G) f b

f b

men A - - - men A - -  
A - - - men A - - - men  
..... A - - - men A - - - men A - men  
A - - - men A - - - men

b<sub>2</sub> f b

b<sub>2</sub> f<sub>2</sub> ff f b<sub>2</sub>

men A - - - men A -  
A - - - men A - - - - - men A -  
..... A - - men A - - - - - men A -  
A - - - men A - - - - - men A - men .....

*fz* *ff* *f*

3

3

- - - - - men A -  
- - - - - men A -  
- - - - - men A -  
..... A - - - - - men A - men .....

3

3

This musical score is for a piece, likely a hymn or religious song, featuring vocal parts and piano accompaniment. The score is written in a key with two flats (B-flat and E-flat) and a common time signature. It consists of several systems of staves.

The first system includes four vocal staves and a piano accompaniment. The vocal parts have lyrics: "men", "men", "men", and "A - men A - men". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with a dynamic marking of *f* (forte).

The second system continues the vocal parts with lyrics: "A - men", "A - men", "A - men", and "A - men". The piano accompaniment continues with similar rhythmic patterns and includes a dynamic marking of *ff* (fortissimo).

The third system shows the vocal parts with lyrics: "A - men", "A - men", "A - men", and "A - men". The piano accompaniment includes a circled letter **G** in the bass staff, indicating a chord change, and a dynamic marking of *ff*.

The fourth system continues the vocal parts with lyrics: "A - men", "A - men", "A - men", and "A - men". The piano accompaniment continues with similar rhythmic patterns and includes a dynamic marking of *ff*.

A - men A - men A - men

..... A - men .....

*ff* *ff* *ff*

*ff*

Detailed description: This is a page of a musical score, page 96, featuring a vocal line and a piano accompaniment. The vocal line consists of three staves. The first staff has the lyrics 'A - men A - men A - men' with a long dash under the first 'A'. The second staff has a dash under the first 'A' and 'men A -' under the second. The third staff has '..... A - men .....' under the first 'A' and 'A -' under the second. The piano accompaniment is written in grand staff notation (treble and bass clefs). The first system of piano accompaniment includes dynamic markings *ff* (fortissimo) under the bass line. The second system also includes *ff* markings. The third system includes a *ff* marking. The score is written in a key signature of one flat (B-flat) and a 4/4 time signature. The music features a mix of eighth and sixteenth notes, often beamed together, and rests. The piano part has a rhythmic pattern of eighth notes in the right hand and a more melodic line in the left hand.



men A -  
men A - men A - men A -  
Cum Sancto Spi - ritu in Glo - ri - a De - i Pa - tris A -

①  
①

men  
men A - men A -  
men ..... A - men A -

Cum Sancto

A - - - - - men A - - - - -  
- - - - - men A - - - - -  
Spi - ri - tu in Glo - ri - a De - i Pa - tris A - - - - - men .....  
- - - - - men ..... Cum Sancto Spi - ri - tu in  
- - - - - men A - - - - -  
- - - - - men A - - - - -  
..... A - - - - - men A - - - - - men

The musical score is written for voice and piano. It features a vocal line with lyrics in Latin and a piano accompaniment. The lyrics are: "A - - - - - men A - - - - -", "Spi - ri - tu in Glo - ri - a De - i Pa - tris A - - - - - men .....", "men ..... Cum Sancto Spi - ri - tu in", "men A - - - - -", "men A - - - - -", and "..... A - - - - - men A - - - - - men". The piano part includes a circled '3' indicating a triplet. The score is arranged in systems of staves, with the vocal line and piano accompaniment clearly distinguished.

Glo-ri-a De-i Pa-tris A - - - - - men ..... A - - - - -  
- - - - - men A - - - - -  
- - - - - men A - - - - -  
A - - - - -  
③  
③  
- - - - - men A - - - - - men A - - - - -  
- - - - - men A - - - - - men A - - - - -  
- - - - - men A - - - - - men A - - - - -  
- - - - - men A - - - - - men ..... A - - - - - men A - - - - -  
G<sub>r</sub> f<sub>z</sub>  
f f<sub>z</sub>  
p.

Detailed description: This is a musical score for a vocal and piano piece. The page is numbered 100. The score is written in a key signature of one flat (B-flat) and a common time signature (C). It consists of several systems of staves. The top system features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are 'Gloria Dei Patris Amen'. The piano part includes a prominent triplet of eighth notes in the right hand, marked with a circled '3'. The score continues with more vocal staves and piano accompaniment, including dynamic markings such as *f*, *fz*, and *p*. The piece concludes with a piano *p.* marking.

men A - men A -  
men ..... A - men A -  
men A - men A -  
men A - men ..... A - men A -

*ff* *f* *fp* *fz*

*ff* *f* *fz*

Detailed description: This system contains the first four vocal staves and the first two staves of the piano accompaniment. The vocal parts feature the lyrics 'men A - men A -' with various phrasing and rests. The piano accompaniment includes dynamic markings such as *ff*, *f*, *fp*, and *fz*.

men A -  
men A -  
men A -  
men A - men ..... A -

*ff* *f* *fz*

*ff* *f*

Detailed description: This system contains the next four vocal staves and the next two staves of the piano accompaniment. The vocal parts continue with the lyrics 'men A -' and 'men A - men ..... A -'. The piano accompaniment includes dynamic markings such as *ff*, *f*, and *fz*. A circled '6' is visible in the piano part.



*smorzando*

- men

- men

- men .....

- men .....

*smorzando*

*smorzando*

*p*

A - - - - - men A - - - - -

A - - - - - men A - - - - -

A - - - - - men A - - - - - men

A - - - - - men A - - - - - men

*pppp*

*pppp*

This musical score page, numbered 104, contains two systems of music. Each system includes vocal parts and piano accompaniment. The vocal parts consist of four staves (Soprano, Alto, Tenor, Bass) with lyrics "men A" repeated across the systems. The piano accompaniment is written for the right and left hands, featuring a prominent arpeggiated figure in the right hand. The score includes various musical notations such as clefs, key signatures, time signatures, notes, rests, and dynamic markings like *pp* and *A*.

The musical score is written for voice and piano. It consists of three systems of staves. The first system has four staves: two for the voice (treble and bass clefs) and two for the piano (treble and bass clefs). The second system also has four staves, with circled '4' markings above the piano treble staff and below the piano bass staff. The third system has four staves. The piano part features a rhythmic pattern of eighth notes with slurs. The score concludes with the instruction "eres." at the bottom right.



Spi - ri - tu in Glo - ri - a De - i Pa - tris A - - men A - -

A - - men Cum Sancto

- men A - - men

A - -

*ff*

- men A - - men A - -

Spi - ri - to in Glo - ri - a De - i Pa - tris A - - men A - -

A - - men Cum Sancto

- men A - - men

*ff*

*ff*

Detailed description: This is a page of a musical score, page 107, featuring a vocal line and piano accompaniment. The vocal line consists of two systems of staves. The first system has a vocal staff with lyrics 'Spi - ri - tu in Glo - ri - a De - i Pa - tris A - - men A - -' and a piano staff with lyrics 'A - - men Cum Sancto'. The second system has a vocal staff with lyrics '- men A - - men' and a piano staff with lyrics 'A - - men A - -'. The piano accompaniment is written in a grand staff (treble and bass clefs) and includes dynamic markings such as *ff* (fortissimo) and *fz* (forzando). The score is in a key signature of one flat (B-flat) and a common time signature (C). The vocal line is in a soprano or alto range, and the piano accompaniment provides harmonic support with chords and melodic lines.

The musical score is arranged in two systems. Each system contains four vocal staves (Soprano, Alto, Tenor, Bass) and two piano staves (Right and Left Hand). The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The lyrics are in Latin and are distributed across the vocal staves. The piano accompaniment features a steady eighth-note bass line and chords in the right hand, with dynamic markings such as *fz* and *f*. The lyrics include: "men A - men", "Spi - ri - tu in Glo - ri - a De - i Pa - tris A - men A -", "A - men Cum Sancto", "A - men A - men.....", and "Spi - ri - tu in Glo - ri - a De - i Pa - tris A - men".

..... A - - men A - - men A - men.....

A - - men A - - men

- - men A - - men A - -

A - - - men A - - - men

*sf sf ff f*

*sf sf ff f*

Detailed description: This system contains the first two systems of a musical score. It features four vocal staves (Soprano, Alto, Tenor, Bass) and two piano staves. The vocal lines are in a B-flat major key and 4/4 time. The lyrics are "..... A - - men A - - men A - men.....". The piano accompaniment includes dynamic markings such as *sf*, *ff*, and *f*. The piano part consists of a right-hand melody and a left-hand accompaniment.

..... A - men A - - men A - -

A - - - men A - - - men A - -

- men A - - men A - -

A - - - men A - - - men

*sf sf ff*

*sf sf ff*

Detailed description: This system contains the second two systems of the musical score. It continues the vocal and piano parts from the first system. The lyrics are "..... A - men A - - men A - -". The piano accompaniment continues with dynamic markings *sf*, *ff*, and *f*. The piano part consists of a right-hand melody and a left-hand accompaniment.

-men A - - men A - - men A - - men A -

-men A - - men A - - men A - - men A -

-men A - - men A - - men A - - men

-men A - - men A - - men A - - men A -

- men A - - men A -

- men A - - men A -

- men A - - men A -

- men A - - men A -



This musical score page, numbered 112, contains four systems of music. The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in a B-flat major key and feature the lyrics: "- men A - - - men". The piano accompaniment includes a grand staff with various textures, including chords and melodic lines, with dynamic markings such as *ff*. The second system consists of four empty vocal staves. The third system continues the piano accompaniment with more complex textures and dynamics. The fourth system also continues the piano accompaniment. A large bracket on the right side of the page spans from the first system down to the third system.



**Moderato**  
*a tempo*

*ff*

- men - da; quan - do cœ - li mo - ven - di sunt et

*a tempo*  
**Moderato**

*ff*

*f*

**All.<sup>o</sup> risoluto**  $\text{♩} = 116$

ter - - - - - ra.

**CORO** *Cont.*

Li - be - ra me, Do - mi - ne, de

**All.<sup>o</sup> risoluto**  $\text{♩} = 116$

mor - te æ - ter - na,..... in di - e il - la tre - men - -

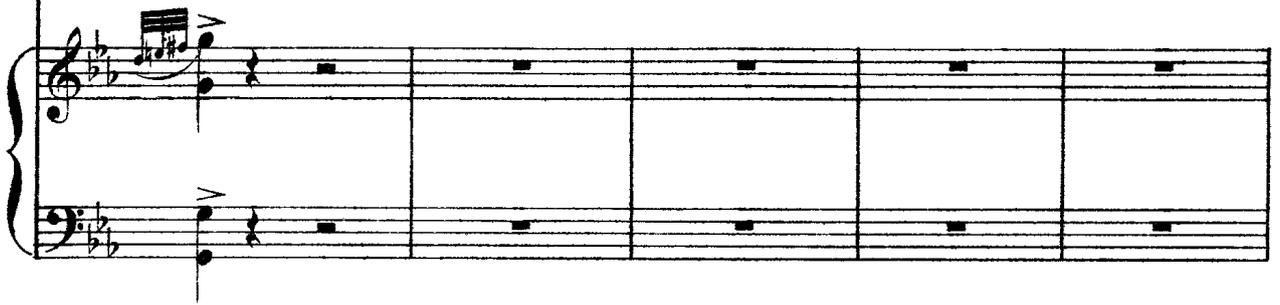
**G** *ff*

*Sop.*

Li - be ra me, Do mi - ne, de mor - te æ - ter - na,..... in di - e



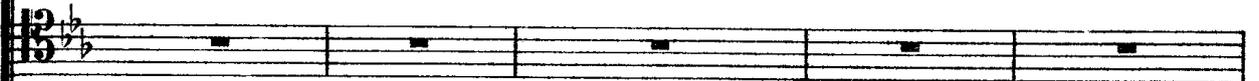
- da; quan - do quan - do cœ - - li mo - ven - di



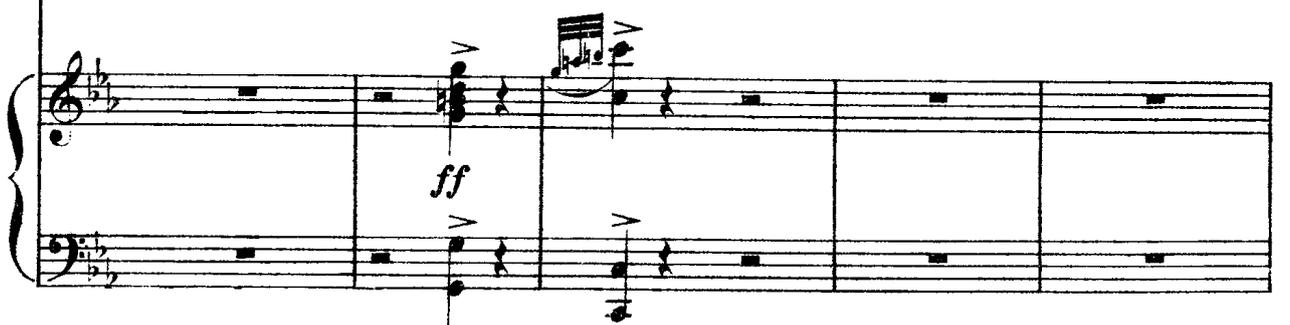
il - la tre men - - da; quan - do quan - do cœ - - -



sunt..... et ter - - - ra. Dum ve - ne - ris..... ju - di -

*Ten.**Bassi*

Li - be - ra me, Do mi - ne, de mor - te æ -



- li mo - ven - di sunt..... et ter - - - - ra. Dum  
 - ca - - - - re sæ\_cu\_lumper i - - gnem.  
 Li - be - ra me,  
 - ter - na,..... in di\_e il - la tre\_men - - da; quan - do...

*f*

*ff*

ve\_ne\_ris..... ju - di - ca - - - - re sæ\_cu\_lumper  
 Dum..... ve - ne - ris ju - di - ca - - - re sæ\_cu -  
 Domi - ne, de mor - te æ - ter - na,..... in di\_e il - la tre -  
 .....quan - do cœ - - li mo - ven - di sunt..... et

i - - - gnem. *f* Li - be ra.....  
 - lumper i - - gnem. *ff* Li - - be - ra me,..... Do - -  
 - men - - - da. *ff* Li - - be - ra Li - be - ra  
 ter - ra. *f* Li - be ra me, Do - mi - ne, de mor - te de  
 ..... me, Do - mi - ne, *f* Do - - mi -  
 - - mi - - ne, *ff* Li - be - ra me..... Li - be - ra  
 me de mor - te æ - ter - na..... in di - e.....  
 mor - te æ - ter - - na, in di - - e in  
*ff*

ne Do - mi - ne, Li - be - ra me, Do - mi - ne, de  
 me..... de morte æ - ter - na  
 ..... il - la tre - men - da Li -  
 di - e tre - men - da

The first system consists of four staves. The top two staves are vocal lines in G major (one sharp) and 4/4 time. The bottom two staves are piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. A dynamic marking of *p* is present at the beginning of the second vocal line.

mor - te æ - ter - na, in  
 Li - be - ra me, Do - mi - ne, de mor - te æ - ter -  
 - be - ra me Li - be - ra me,  
 in di - e..... il - la tre - men - da;

The second system continues the musical piece with four staves. It maintains the same vocal and piano parts as the first system. The piano accompaniment continues with its characteristic rhythmic patterns, providing harmonic support for the vocal lines. The lyrics conclude with a semicolon, indicating the end of a phrase.

di - - e il - la..... il - la tre - men - da

- - na, in di - e..... il - la tre - men - da;.....quando

Do - mi - ne, de mor - te æ - ter - na; quan - do cœ - - li mo -

quan - do cœ - li mo - ven - di sunt

*ff* Li - bera me..... Li - bera

cœ - li..... mo - ven - di sunt..... quan - do cœ - li.....

- ven - - di sunt et ter - ra..... quan - do cœ - li.....

quan - do cœ - li mo - ven - di sunt..... quan - do cœ - li.....

*ff*

*ff*

*ff*

me ..... Li - be-ra me ..... Li - be-ra me Do-mi-ne de

.....quan - do cœ - li ..... mo-ven-di sunt

.....quan - do cœ-li ..... mo-ven-di sunt

.....quan - do cœ - li ..... mo-ven-di sunt quan - do

mor - te æ - ter - na ..... in di - e il - la tre-men - -

quan-do cœ - li mo-ven-disunt et ter - -

mo-ven-di sunt ..... mo - ven-disunt et ter - -

cœ - - li mo - ven - di sunt ..... et ter - -

*mf*

*sf*

- da. ju - di-ca-re

- ra. ju - di-ca-re ju-di-ca-re sæ-cu - lum....

- ra. Dum ve - - ne-ris.....

- ra. Dum ve-ne-ris ju-di - ca - re sæ-culum per i - gnem

*f*

*Ad.*

sæ-culum per i - gnem ..... ju - di-ca-re

..... per i - - gnem per i - gnem ju - di-ca-re sæ-cu - lum per

ju - di - ca-re sæ-cu - lum per i - gnem

ju-di-ca-re sæ-culum per i - - gnem

*m.s.*

*Ad.*

sæ\_cu\_lum per i - gnem..... Do\_mi-ne Do\_mi-ne.....  
 i - gnem. Li\_bera me..... Li\_bera me  
 ju - di\_ca-re sæ\_cu\_lum per i - gnem Do\_mi-ne Do - -  
 ju - di\_ca-re sæ\_cu\_lum per i - - - -

SOP.

*espress.*  
 Li - be - ra..... me.....  
 ..... Li - be - ra me *ppp* Li - be - ra.....  
*ppp*  
 Do - mi - ne Li - - - be - ra me.....  
*ppp*  
 - - mi - ne Li - - - - -  
*ppp*  
 - - gnem Li - - - be - - - ra

*ppp dolciss.*  
 20.  
 44359

Li - be - ra ..... me ..... Do - mi -

me Li - be - ra ..... me

..... de mor - - - - -

- - be - ra me ..... de

me ..... Do - - - mi - ne .....

ne de mor - - - te de mor - te æ - ter - -

Li - be - ra ..... me

- - - - - te æ - ter - - - - -

mor - - - - - te æ - ter - -

..... de ..... mor - te æ - ter - -

Ad.

- na Li-be-ra me Li-be-ra me  
 in di-e il - - la in di-e il - la tre-men-da quando  
 - na in di-e il - - la in di-e il - la tre-men-da quando  
 - na in di-e il - - la in di-e il - la tre-men-da quando  
 - na Li-be-ra me Li-be-ra me  
 Li-be-ra me Li-be-ra me.....  
 ce - - li mo-ven-di sunt et ter - ra Li-be-ra me.....  
 ce - - li mo-ven-di sunt et ter - ra *f* quan -  
 ce - - li mo-ven-di sunt et ter - ra Li - - be -  
 Li-be-ra me de mor - te æ-ter - na in di - -  
*f* *pp*

Li-be-ra me ..... Li-be-ra me ..... de mor - -  
 Li-be-ra me ..... Li-be-ra me ..... de mor - -  
 - do coe - li ..... mo - ven - di sunt mo -  
 - ra Li - be-ra me de ..... morte aet - na in  
 - e in di - e tre - men - da quando  
 - te aet - na quan - do  
 - te aet - na quan - do  
 - ven-di sunt et ter - -  
 di - e ..... il-la tre - men - da quan-do coe -  
 coe - li mo-ven-di sunt quan - do coe -

co - li mo\_vendi sunt..... mo\_vendi sunt.....  
 cœ - li mo\_vendi sunt..... mo\_vendi sunt.....  
 - ra mo\_vendi sunt..... mo\_vendi sunt.....  
 - li mo\_vendi sunt..... mo\_vendi sunt.....  
 - li quan\_do cœ - - li quan\_do cœ - - li mo\_ven\_di

..... mo\_ven\_di sunt..... quan - do cœ - li mo -  
 ..... mo\_ven\_di sunt..... quan - do cœ - li mo -  
 ..... mo\_ven\_di sunt..... quan - do cœ - li mo -  
 ..... mo\_ven\_di sunt..... quan - do cœ - li mo -  
 sunt..... quan\_do cœ - - li mo - -

- ven - di sunt et ter - - - ra.....

- ven - di sunt et ter - - - ra.....

- ven - di sunt et ter - - - ra.....

- ven sunt et ter - - - ra.....

*ppp*

Li - bera me Do.mi-ne de

Li - bera me Do.mi-ne de mor - te.....

Li - bera me Domi - ne de morte æ - ter-na in

Li - bera me Domi - ne de mor - te..... æ - ter - na in di\_e....

morte æ - ter - na in di - e..... il - la tre - menda

..... æ - ter - na in di - e..... il - la tre - men - da

di - e..... il - la tre - menda Li - bera me Do - mi - ne de

..... il - la tre - men - da Li - bera me

Li - bera me Do - mi - ne de mor - te..... æ - ter - na in di - e

Li - bera me Do - mi - ne de mor - te æ - ter - na in

mor - te..... in di - e il - la..... il - la tre - men - da

Do - mi - ne de morte æ - ter - na in di - e..... il - la tre -



de..... mor - te de..... mor - te æ - ter - na

*pp*  
Li - - be - ra Li - - be - ra Li - -

me..... Li - bera me..... Li - bera me..... Li - bera me

*ppppp*  
Li - - be - - ra me de mor - te

*ppppp*  
Li - - be - - ra me de mor - -

in di - e il - la..... tre - - - - men -

*ppp*  
- be - - ra me Li - be - ra me Do -

*ppp*  
Do - - mi - ne..... de mor - te æ - ter -

*ppp*  
in di - e il - la il - - - la tre - men -

*ppp*  
- - - te in di - - e tre - men -

*pp*

da Do-mi-ne Do-mi-

mi-ne.

na.

da.

da.

ne Li-be-ra-me..... de mor-

*pp*

## Vocalise de ROSSINI

Une fois *f*, une fois *p*

(ascendant et descendant 1/2 ton par 1/2 ton dans la tessiture propre à la Voix )

